

THE DOON SCHOOL



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.With Compliments From

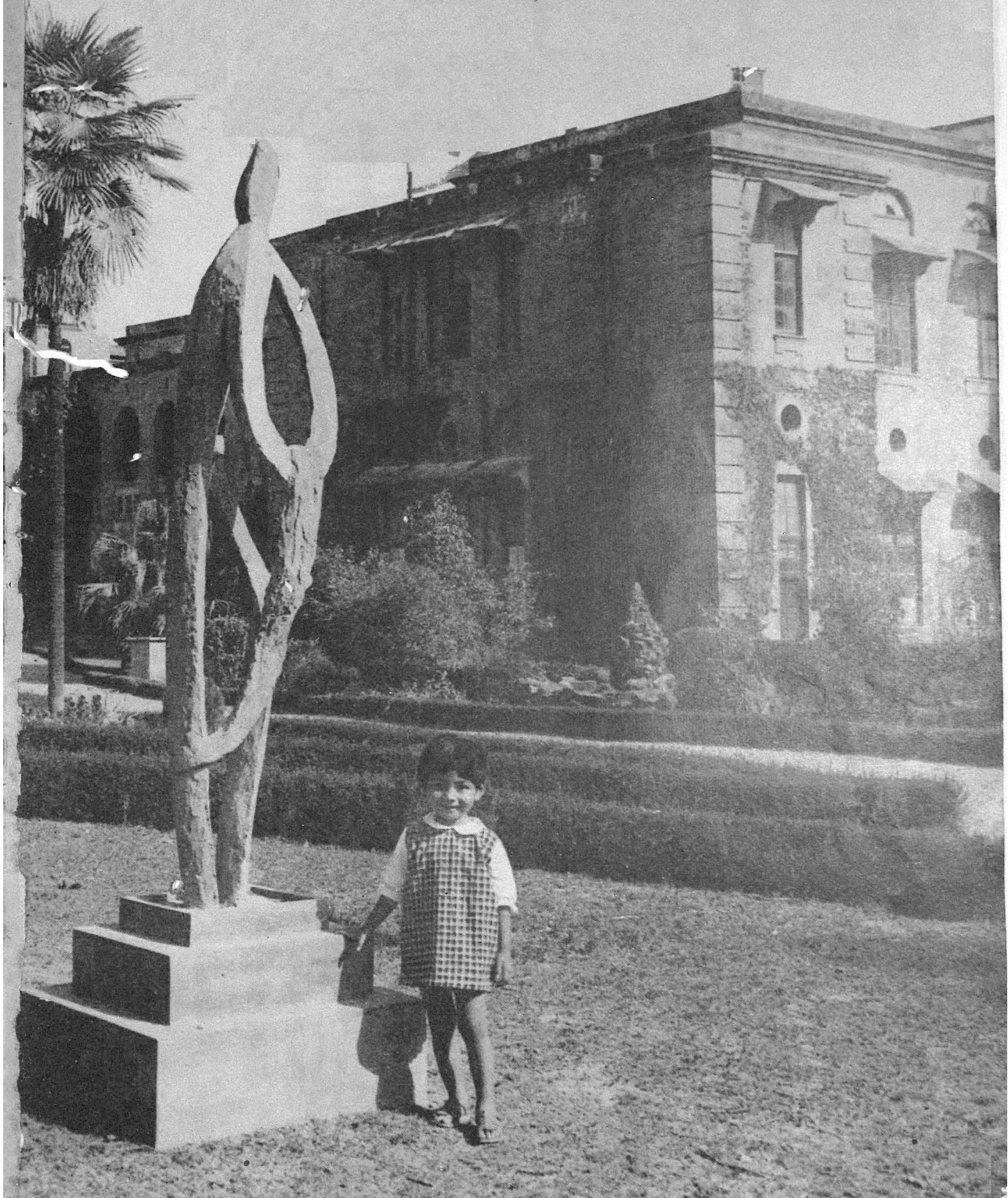
RATHIN MITRA

Head of the Art Department

The Doon School

Dehra Dun-U.P.

THIRTYFIVE YEARS OF ART ACTIVITIES 1935-1970
THE DOON SCHOOL, DEHRADUN



To School Children of all Lands

FOREWORD

It is kind of Mr. Rathin Mitra to ask me to write a foreword for this book to celebrate 35 years of the Art School at the Doon School. I always enjoy visiting the Art School because I know that I shall find boys absorbed in their work investigating shapes and colours both in their paintings and in the various craft work that they do.

I envy the modern boy the freedom which he enjoys in the pursuit of art. My generation was forced to draw chairs or apples and when we failed to produce adequate drawings we were dismissed as being unartistic barbarians. The modern boy is given a large sheet of paper and bright colours and encouraged to express himself on it. The result of this is of course of uneven quality, but not always, and those who show talent can then have their work disciplined and improved. Those who have little talent still gain the satisfaction of creating something within their ability.

Over the years the Doon School has produced many promising artists and it is a tribute to Mr. Rathin Mitra and his predecessors that they work in no one style and follow no one method. Their work is therefore truly an expression of their own personalities and not an imposition of another's ideas over their own.

I hope that those who read this book will realise what can be done in an Art School to foster and develop the talents of the boys.

C. J. MILLER



1935

ART SCHOOL

1970



THE ART SCHOOL AND SUDHIR KHASTGIR 1936-1955

It was Sudhir Khastgir who laid the foundations of the Art School and who ruled its destinies from 1936 till 1955. It has always been a sanctuary of freedom, a power house of enthusiasm, and above all a place of great influence in the Doon School and the initial credit must go to Khastgir. After a varied career at Santiniketan and elsewhere he joined the Scindia School as the Art Master. Among the many things that impressed us when we visited the Scindia School in 1935 not the least was the personality of Sudhir Khastgir. For the first time I heard his renderings of

Rabindra Nath Tagore's songs, renderings which were to become so familiar in the later years. A month afterwards I joined him for a visit to Santiniketan. And in February 1936 he joined us in the Doon School. He found the room allotted him as art school full of games material, and over the door in large letters was the word "INSECTARY" for this is what the building had been in the days of the Forest Institute. So the Weekly enjoyed calling the Arts School the Bug House, and the Art Master the Big Bug. But Khastgir soon obliterated the offending name with a carved piece of cement, and very rapidly the Art School established itself as a very important part of the life of the school.

At first Khastgir was not entirely happy in the Doon School. "The place," he wrote "was full of Englishmen, masters and matrons and Indian masters were also so-called England returned." He decided that he must also go to England to show that he could do so and still remain Indian. During his absence Prabhat Neogy came from the Scindia School to look after the Art School.



In the development of the Art School, Khastgir wanted to have as Indian an atmosphere as possible and so he introduced the desks, still in use, at which boys sit in a squatting position. They were copied from those in use at Santiniketan. He also wanted the atmosphere to be as free as possible and he would have nothing to do with any kind of syllabus. Boys would be taught perspective, anatomy, etc., only when they felt the need to know something about them to solve problems that had arisen in their work. And he was dead against the introduction of any kind of exams. But he was keen on the holding of exhibitions. To begin with he was single-handed, and there were only about 120 boys in the school, but as number grew he felt the need of assistance, and also the need of providing some form of activity for boys who had not the artistic talent but had already come to the Art School. To solve the problem, he started a binding section under Mumtaz Ahmed. The making of autograph album, etc., became so popular that even some boys who could not draw and paint were tempted to this section. Another innovation was the introduction of stone carving under the guidance of Gulab Singh, an expert craftsman from Jaipur. His speciality was carving in marble, and although a few very lovely things were produced, on the whole the process took too long to be an ideal activity for boys in a busy school. Mostly the boys used soft stone. Later on, the emphasis was on use of plaster of Paris. Gulab Singh was a fine man and made a great contribution to the Art School. Meanwhile a potter's wheel was set up, and a local potter started coming on Sunday mornings; he is still coming. As far as buildings go, Khastgir started with only one room, but the larger room on the east side was added fairly soon; then came the potter's shed, made during the war, of cement reinforced by bamboo, and finally in his time came the Ravindra Dhawal Hall, donated by Mrs. Dhawal in memory of her son.

When he left in 1955 to become the Principal of the Lucknow College of Arts and Crafts he was allowed to retain a lien on his job in the Doon School for a year; he returned just before the year was up. I asked him his plans and he said that he had no idea at all. I have a feeling that perhaps he wanted to be urged to come back. I did not do so because I felt his abilities should be used in the wider sphere of Lucknow. He has now left Lucknow and lives in retirement near Santiniketan where we wish him well.

J. A. K. Martyn.

P. K. SENAPATI
1936-1941

At School He received the Best Artist's prize and the Tehmina Salim Ali prize in the year 1940. He painted quite a number of landscapes and figures. He was good at poster making. Almost in every exhibition his posters attracted many onlookers. He also helped to design the School badge.

Later on He joined the Air Force and became the Wing Commander. He has kept up his hobby and lately he has taken up painting seriously. He has developed a fine eye to find out the natural shape from drift-wood and introduced a new form of sculpture.



Dancers — By P. K. Senapati — 1941





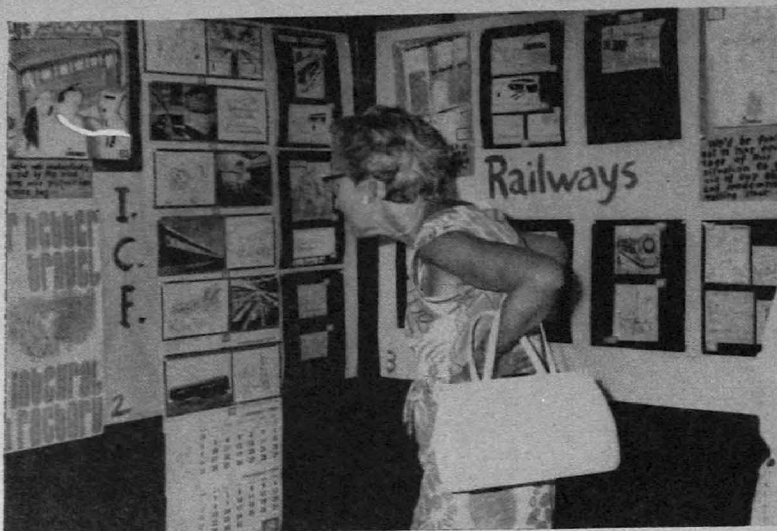
Vishnu with Sri Dinesh Singh

VISHNU SARMA **1938-1941**

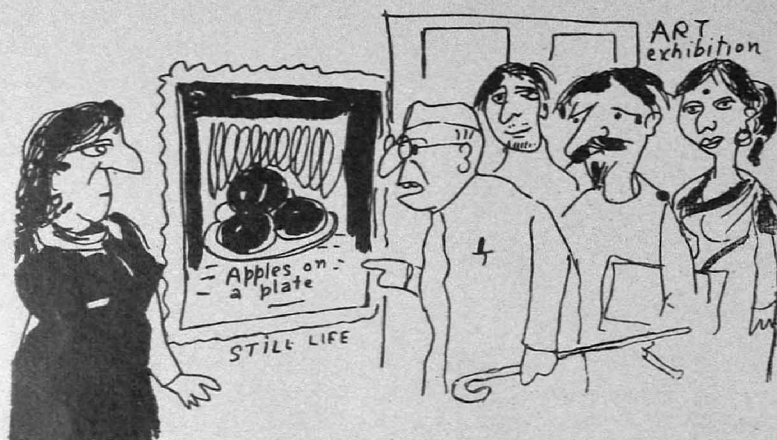
At School Cartoons were his great passion even at school—his consumption of sketching books in School was terrific. Apart from his work in the art school the importance of precise and beautiful cartography also greatly impressed him.

Later on He did not take any formal degree in the arts, but spent ten years at Cambridge and London, studying medicine and surgery gaining his M.D., M.R.C.S. and L.R.C.P. However, while at Cambridge where he was the Art Editor of 'Varsity' he spent many winter evenings at the Cambridge Art School. It was here too that he made friends with famous cartoonists like Roland Searle, David Langdon and Vicky. He returned to India to continue his medical researches but his hopes of doing this came to nil, so Dr. Vishnu Sarma whose hobby was sketching became Vishnu the Cartoonist. His Cartoons are now being published in several dailies and many reputed magazines like Shankar's Weekly, Illustrated Weekly of India, Caravan, etc. However cartooning is still not his main occupation; his first love remains medicine.

Exhibited 33rd International Humanists Salon—Brussels-1968
One-man-show at Max Mueller Bhavan, Madras 1969.
Two exhibitions—one of cartoons, posters relating to books and painted fabrics, and the other of cartoon posters pertaining to Engineering and Scientific Technology were held in Madras in 1970. He has been giving lectures on Cartoons at the British Council and at the College of Fine Arts and Crafts, Madras, and also has broadcast over All India Radio on 'Art of Cartoons'



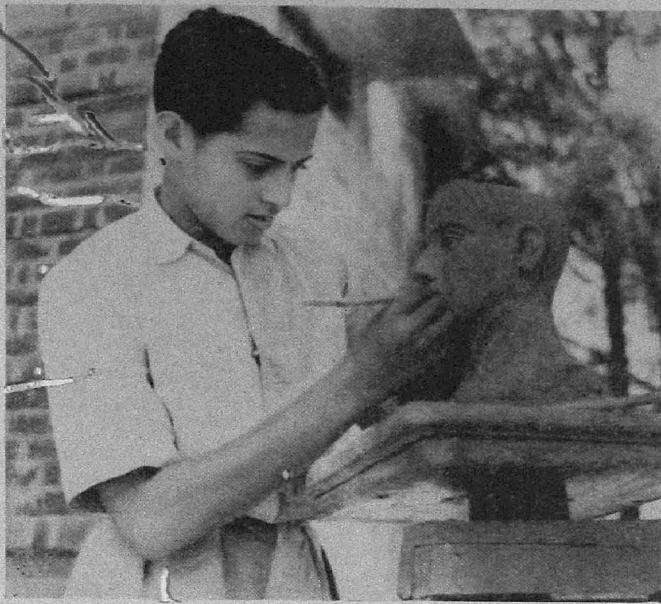
Vishnu's Exhibition



"Why do you choose to paint what capitalists eat, and thus retard socialism?"



"...It was fortunate that the cross country course ran through a sugar-cane plantation..."



MURAD CHOWDHRY
1942-1951

At School He was the first boy to receive the Best Artist's prize for three years in succession including once when he shared it with B. N. Roy. He showed his talent in painting as well as in sculpture and was a regular visitor to the Art School.



Later on He studied architecture in England and now he has his designs executed all over the country. His designs of houses have gained popularity and are in great demand.



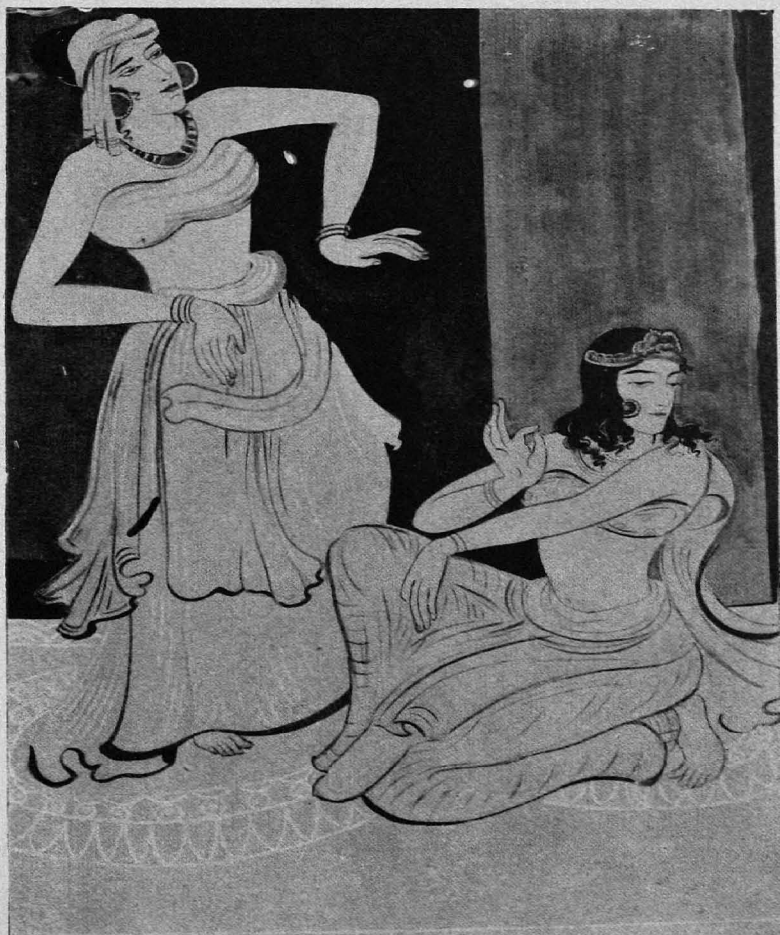
V. V. Bhide—1937

Mahesh Sharma—1937





Md. Mohiuddin—1938



OLD BOYS' PAINTINGS

K. L. Chopra—1930

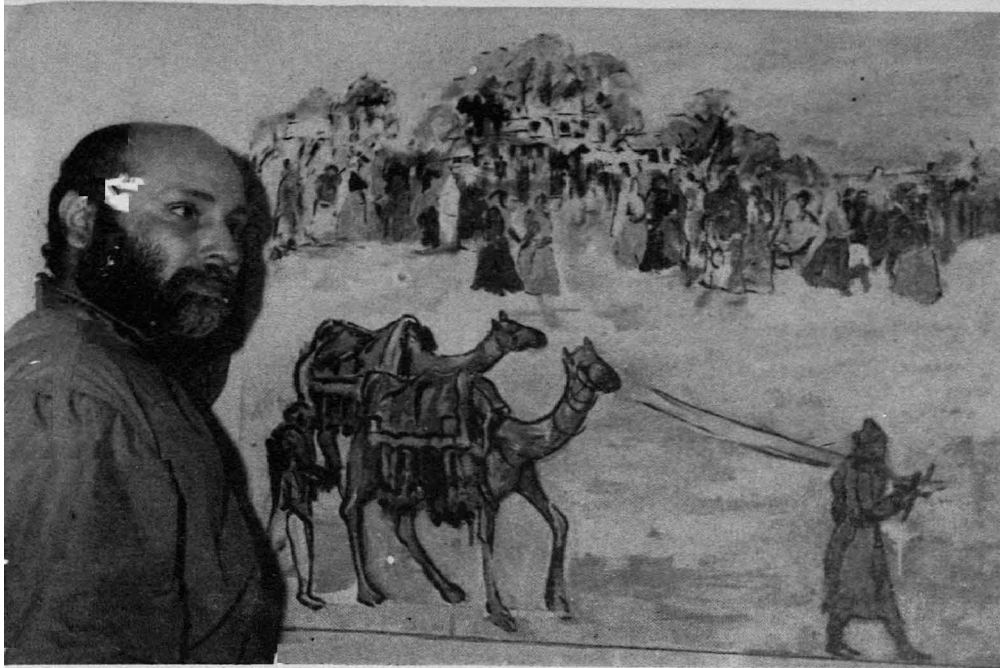


Khush Ahmed — 1939



Ravi Sen

Winner of Tehmina
Salim Ali prize in 1941



**THE ART SCHOOL
&
RATHIN MITRA
1956-**

Rathin Mitra succeeded Sudhir Khastgir in 1955. In art education, more than in any other sphere, the personality of an art master makes a great impact on the nature of work produced by the students, and Rathin's personality soon made its impact felt. Sudhir was at heart a traditionalist, or a revivalist of the old Indian tradition, not only in the content and form of art, but also in his philosophical outlook and his attitude to teacher-student relationship. He was brought up in Shantiniketan at a time when Rabindranath Tagore was at his creative best and was looked up to with reverence as Gurudev. Sudhir unconsciously strove to create a similar atmosphere around him when he worked with the young. Rathin had no such commitment or mystique about him; if anything, he was an iconoclast, an adventurer in the new forms of art. And soon every one could see changes taking place in the Art School.

Perhaps, there was a change of wind even during the last couple of years of Khastgir's stay, when exposed to the great experiments in art form in the West, the more audacious amongst the students were straining at the leash to be allowed to seek expression in unconventional ways. Rathin, who had himself broken free in his own creative life, allowed the young the freedom they craved for. He belonged to the Calcutta group, who stood for the progressive trends in art. The 15 years, since 1955, have thus been a period of great change in the type of work produced in the school. What used to be regarded as traditional is replaced by what is in with the modern times. In painting, there is more accent on colour and abstract forms than on scenes evocative of Indian life, or of Indian countryside. Action and virility have replaced what one thought was delicately rhythmical, or quietly decorative. In a similar way, new exciting forms are being created in plaster of Paris, wood and terracotta, instead of things that used to be representational, with tender human associations.

This period has also been one of considerable growth, both in terms of the numbers of boys who visit the art school daily, and the changes, or additions, in the art school staff and the buildings. Gulab Singh, who had for years done very useful work in the Stone Carving Section died suddenly of heart failure in 1959 and was replaced first by Das Gupta, and later, on his going over to the Y. P. S. Patiala, as art master, in 1963, by Biswas in 1964. Muntaz Ahmed left, when the book binding section was closed down as not being sufficiently important as art activity. Instead batik and leather work was introduced, which immediately became very popular. Goswami looked after this section for three years, but he left in 1967. Since then, Ina, Rathin's wife, has been training boys in these crafts, and doing a very fine job of it.

S. P. SAHI



JAI SHANKAR KALA
1950-1957

Jaishankar's Mural at Oxford

In School He was a prolific painter in the school, and every painting had something to say. The pattern, colour and the stylised

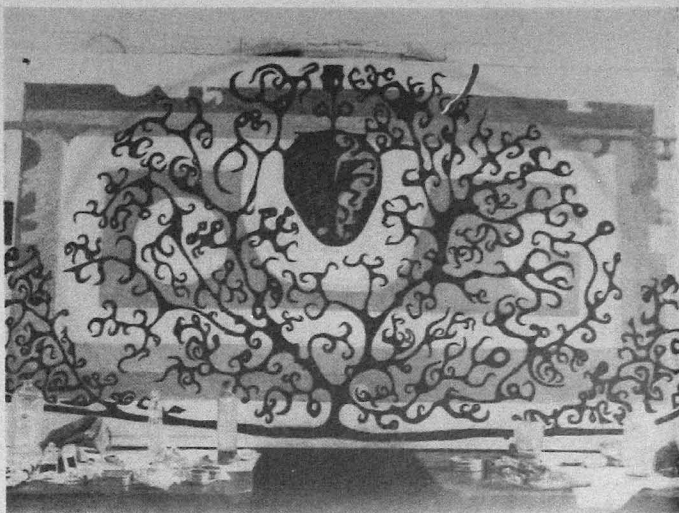
figure brought out a poetic approach to his subject. He was responsible for bringing about a revolution in the Art School by breaking away from conventional painting. He came out with a painting called 'Green Horses' which was not only awarded the prize for the best work of the year, but evoked a sensation in the campus and heaps of letters appeared in the Weekly. Finally he established his painting by using the slogan "that Art is not skin deep". He was the second artist who won the Best Artist's prize for three years successively.

Later on He did not take any formal course in any Art School but he has been deeply involved in his painting. He has his studio in Montmartre. He gained the honour as an Indian and at the same time the only under-graduate ever to be given the commission to paint a mural in the Junior Common Room at Keble College, Oxford. His painting 'The Song of the Sea' became the subject of a great controversy, but it was retained in the College J. C. R. by an overwhelming majority in a referendum. He painted murals also at Allahabad University, in Italy and in France.

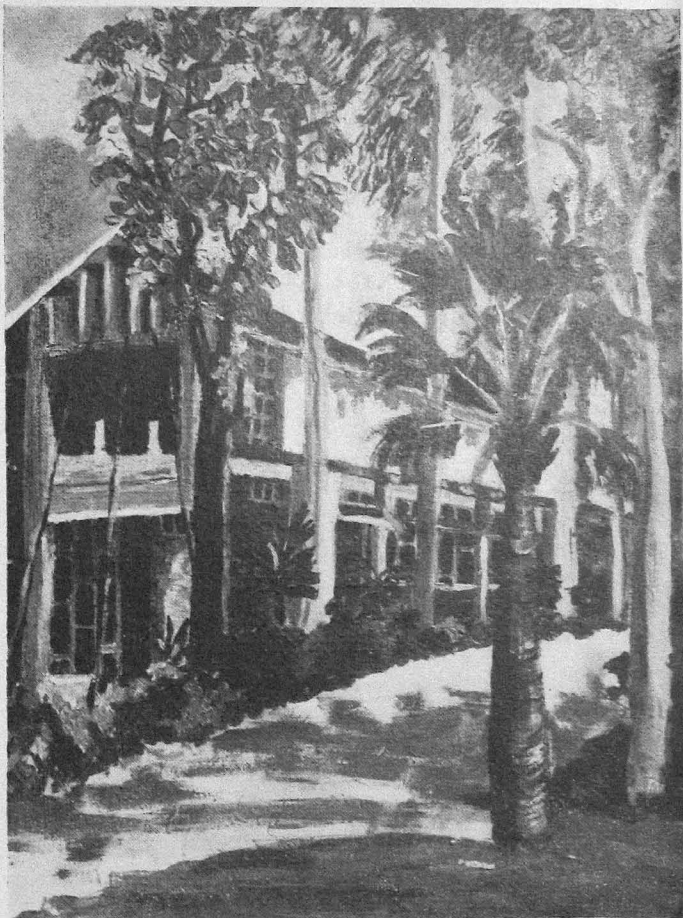
He had successful one-man-shows in London, Paris and Morocco. Painting is his passion as well as his profession.



Jaishankar — 1957



Detail from the Mural



Jyoti Sahi — 1957

JYOTI SAHI
1955-1959

Jyoti Sahi — 1970



At School

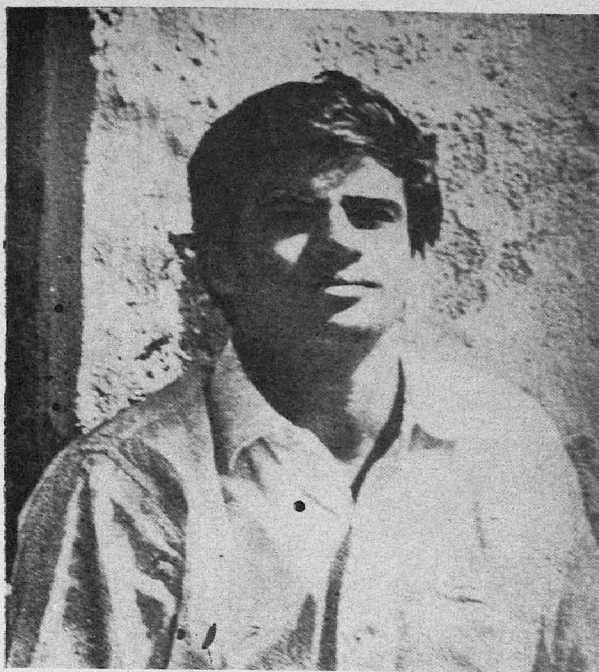
Jyoti is one of those who possesses a very natural talent in fine arts.

He was a spontaneous worker in the Art School. His subjects varied from religious themes to man in his everyday life. He tried his hands on every media and grasped the essence of the finer points of each media. His colours, his designs and his graphic arts were a source of inspiration to others. While at school most, if not all, of his spare time was spent in the Art School. He was awarded the prize for the Best Artist for two years in succession.

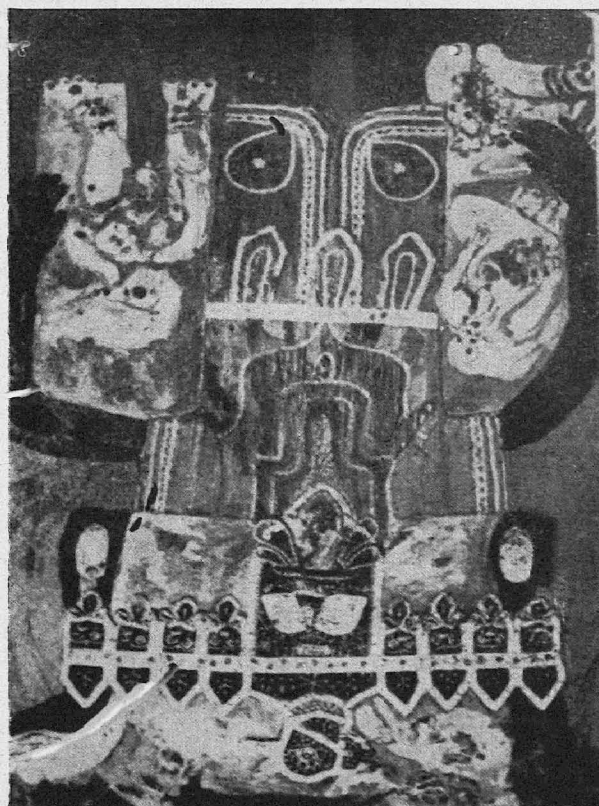
Later on

He left for England in the year 1960 and joined the Camberwell School of Art. After doing a general course for two years in Fine Arts, he did a further specialised course for two years in paintings and qualified for the National Diploma of Design.

He returned to India in July 1964 and joined the American International school in Delhi, where he taught art for one year. In the summer of 1965 he went to South India and joined the Blue Mountains School in Ootacamund as art teacher and taught there for one and a half years. He was, however, longing to launch out as a freelance artist and was also becoming increasingly interested in religious art, especially in the representation of traditional Christian themes in an Indian idiom. In the autumn of 1966 he was invited by Don Bede Griffiths, O. S. B., to go and settle in a Christian Ashram in Kerala. Here he experimented in religious paintings. In January 1967 he had a one-man-show at the Triveni Art Gallery, New Delhi. After a week there he moved the paintings which were on Christian themes to a room near the Catholic Cathedral for a one-day show. It was there that he found his first real patrons, and since that time he has done work for churches in Rajasthan, Raipur, Tamilnadu, and most recently for the new Anglican Church in Srinagar, Kashmir.



Vivan Sundaram 1965



'You Square God' — By Vivan Sundaram

VIVAN SUNDARAM 1955-1961

At School

He took keen interest in art in the senior forms. He experimented by using colours lavishly and finally succeeded in creating a world of fantasy. He was awarded the Best Artist's prize in October 1960.

Later on

Studied painting at the Faculty of Fine Arts, Baroda, from 1961 to 1965. He visited the cities of Jaisalmer and Benaras as take off points of inspiration. In 1965, he exhibited his paintings in a Group show at Bombay. In 1966 he had his maiden show at the Art Gallery at Dhoomimal, New Delhi. In the same year he left for England on a Commonwealth Scholarship for doing Post Graduate course at the Slade School, London.

The Times of India reports that the contents of his latest paintings are now invariably related to social or political events, implying that the meaning of his pictures is more than just aesthetic. One wonders what will emerge when he has achieved the synthesis of his political ideals with aesthetic forms.

ROBIN JIND 1957-1963

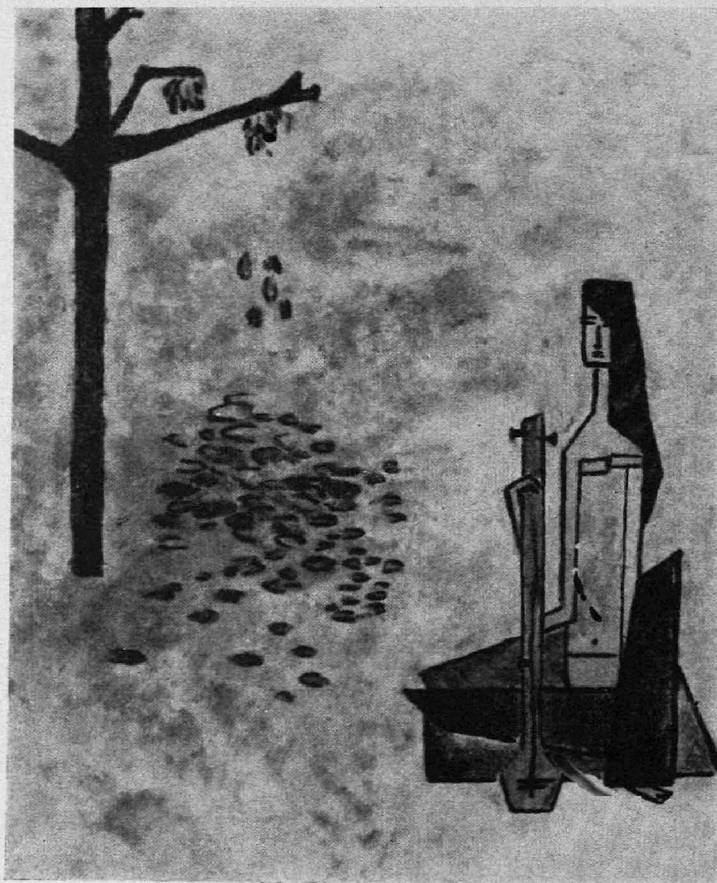
Robin Jind Receiving the Best
Artist's prize from Mrs. M. R. Das

At School

Robin's display of natural talent and ability in fine arts burst out when he was in pre-Senior Cambridge form. He painted a series of paintings based on music as a theme. Each one turned out to be a very good piece of work. He caught the inner feelings of the 'Ragas', and the paintings clearly depicted the moods of each 'Raga' with great clarity. He was awarded the Best Artist's prize in the year 1963.

Later on

Had two successful individual art exhibitions in Delhi, which received favourable comments in the press. His visit to Europe encouraged him to take to designing dresses and on his return he opened up a Boutique at Sikandra Road which has earned a great deal of reputation for its originality.

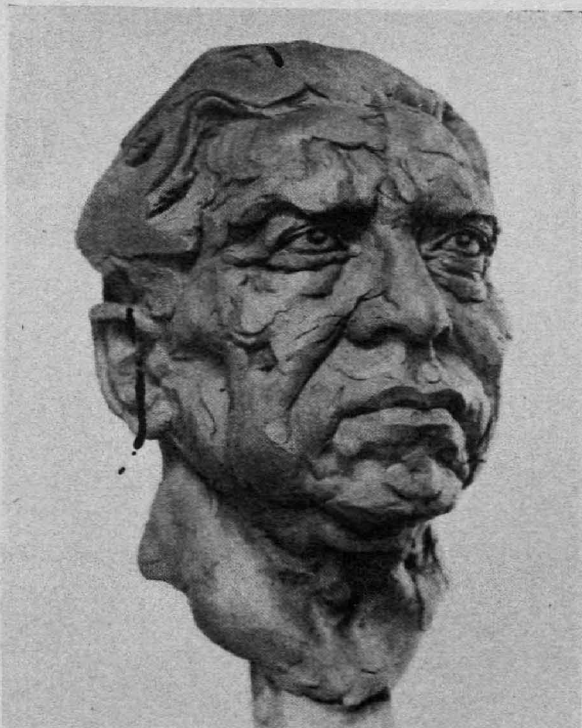




LATIKA SHARMA
1958-1966

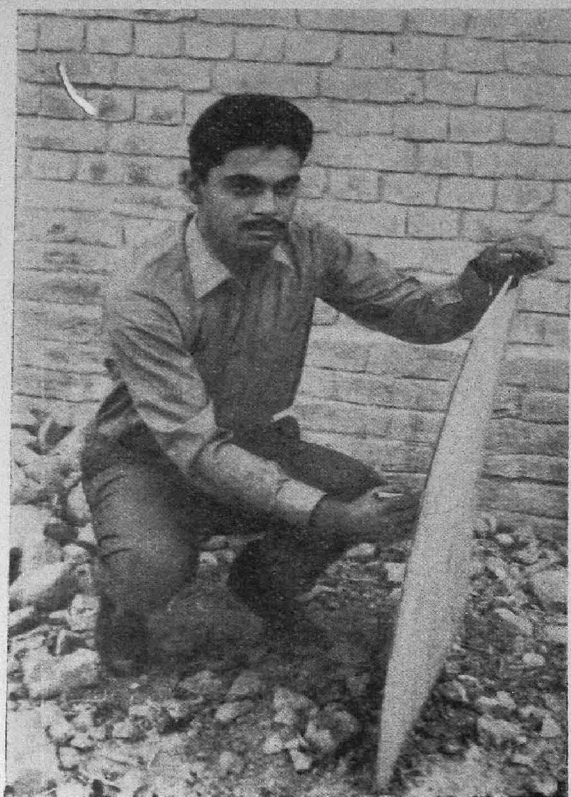
At School

She showed her natural talent in art when she was in the junior school. She was as good as her elder sister Sushma, who unfortunately died at an early age. Latika made her debut at the art school as a portrait painter. Her drawings were marked with delicacy. She won several prizes, one in almost every annual art exhibition.



Later on

She is doing a course at the Faculty of Fine Arts, Benaras Hindu University. She switched over from painting to sculpture after discovering that she could express her feelings more passionately in sculpture than in painting. She has been progressing with her sculpture work rapidly, and her works have been displayed at the U. P. State Lalit Kala Academy, and also various other major exhibitions in the country. Her wood sculpture shows great promise.

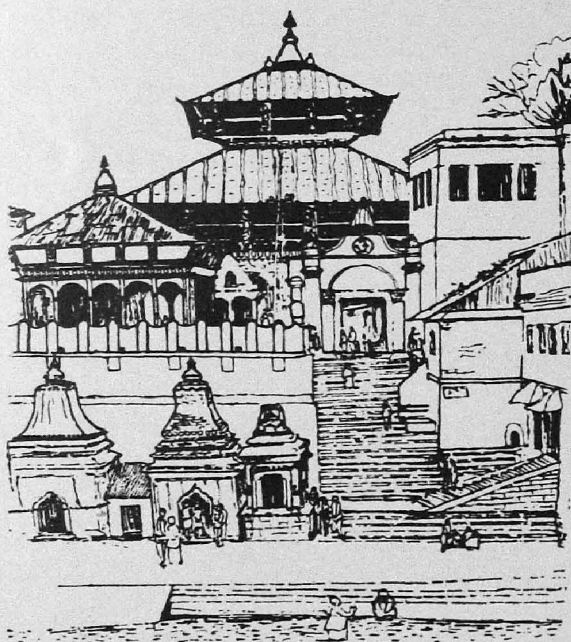


ROMMEL VARMA

1959 - 1966

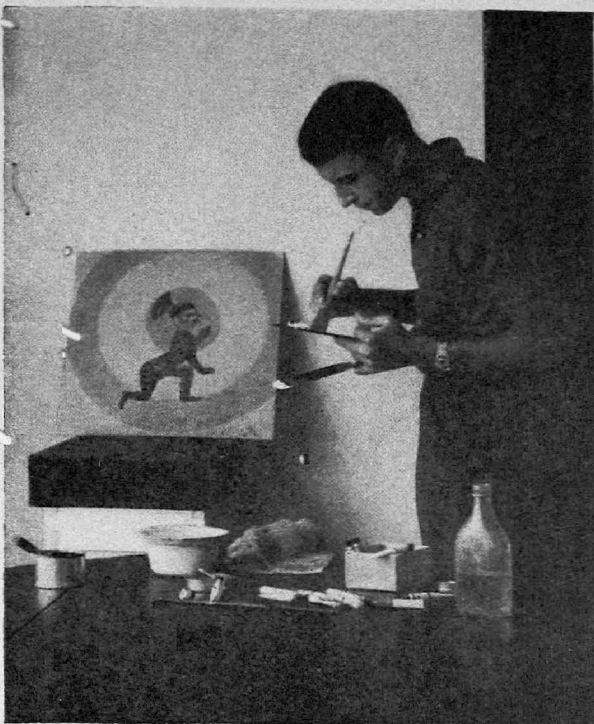
At School

In the Art School, Rommel was always found in a place next to his art master watching eagerly the blending of colours which was demonstrated to him. He observed this so minutely that within a short time he could repeat the same exact 'blending'. With his constant devotion he turned out to be a very good water colourist. He painted quite a large number of oil paintings and established himself as a good landscapist. He was awarded the Best Artist's prize in the year 1962.



Later on

Studied at the Punjab Agricultural University and later took up farming at Shikarpur as a profession. He is utilising his spare time visiting mountains and doing water colours. He undertook many expeditions and climbed high mountains. Basically he likes landscapes, but lately he has switched over to black and white drawings. His visits to Nepal and Kashmir in this connection turned out to be very successful.



JAMSHED MASANI
1959 - 1966

At School

Jamshed was always to be found in the Art School in some remote undisturbed corner. He painted a few figurative paintings and developed a very personal style. He painted with gentle colours and soft outlines to get a very pleasing effect. The themes of his paintings were usually spiritual. He was awarded the Best Artist's prize in the year 1964.

Later on

Studying medicine. He eschews the avant-garde and now paints mostly religious themes and that too only on his birthdays.



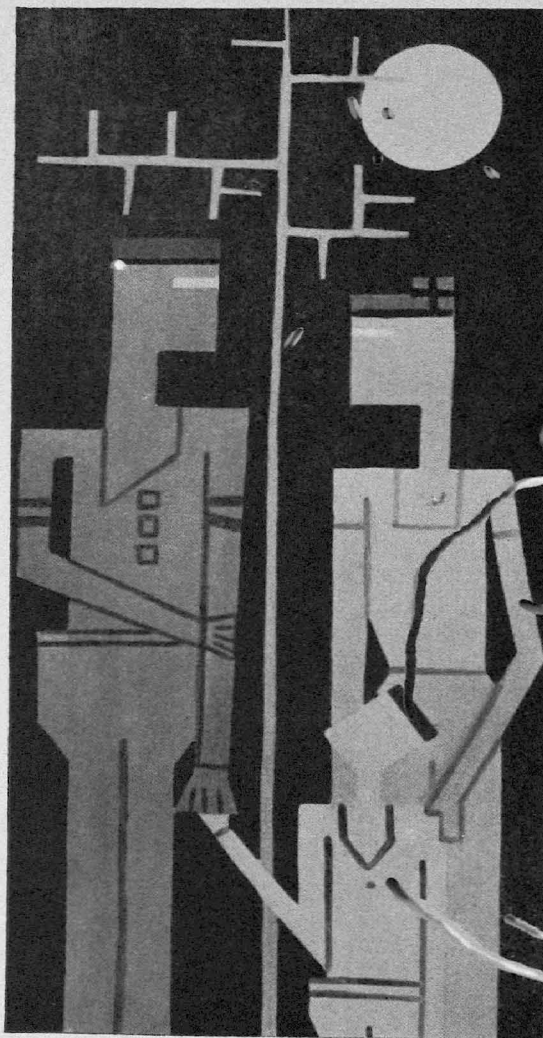
RAJEEV VOHRA
1962-1966



At School

He possessed a natural talent and developed maturity at an early stage by constant devotion to Art. When he was in the middle school, he was awarded the Best Artist's prize. If he had continued his study further in the school, he could have broken all the previous records by getting the Best Artist's prize for another few years.

At present he is in New York where, I believe, he has had a very successful art exhibition.



JAMSHED K. MODY
1962 - 1968



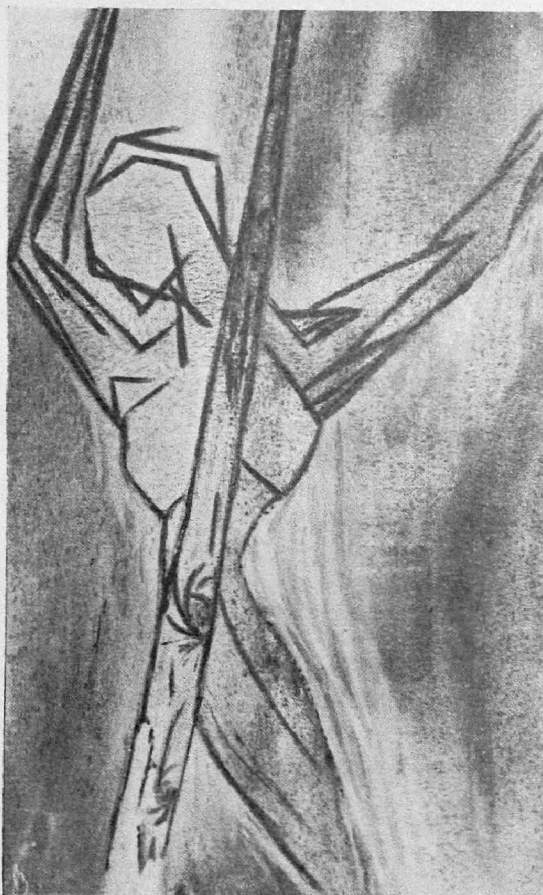
At School

His visits to the Art School depended on his mood. Spells of great activity were followed by periods of relaxation. When he was in the mood, he painted passionately, creating a world of his own. His subject matter ranged from landscape to figure drawing. Later he developed a style by building up forms by a juxtaposition of colours.

He was awarded the Best Artist's prize for two years in succession.

Later on

He paints only occasionally now, but intends to devote more time to painting after his examinations.





SUNIL RAWLLEY **1962-1968**

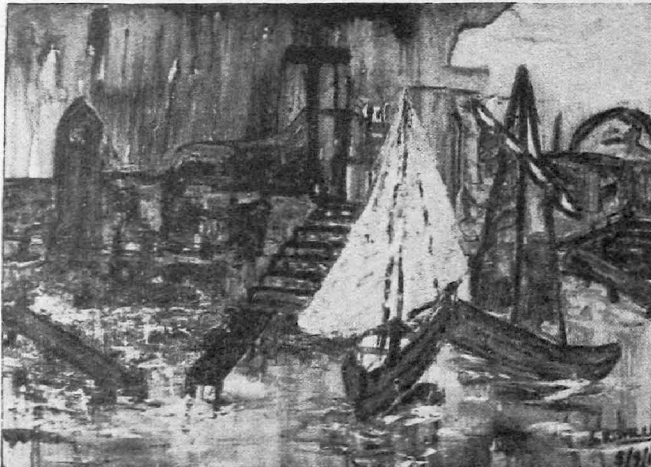
At School

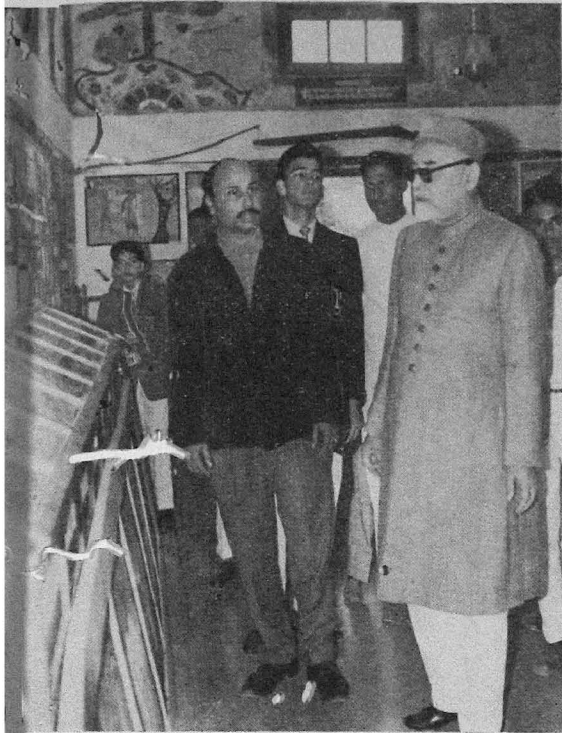
He was a regular visitor to the Art School and painted quite a number of canvases. His colours were bold and very striking. He was awarded the Best Artist's prize in the year 1968.

Later on

Though reading Humanities at college, he has kept up with his painting. Won various prizes at College Competitions. Contributed a painting to the National Defence Fund which was organised at Delhi in the Triveni Art Centre and his painting fetched a handsome price.

Had a successful one-man-show at the Shridharani Art Gallery, Triveni Kala Sangam, New Delhi, in October 1969.



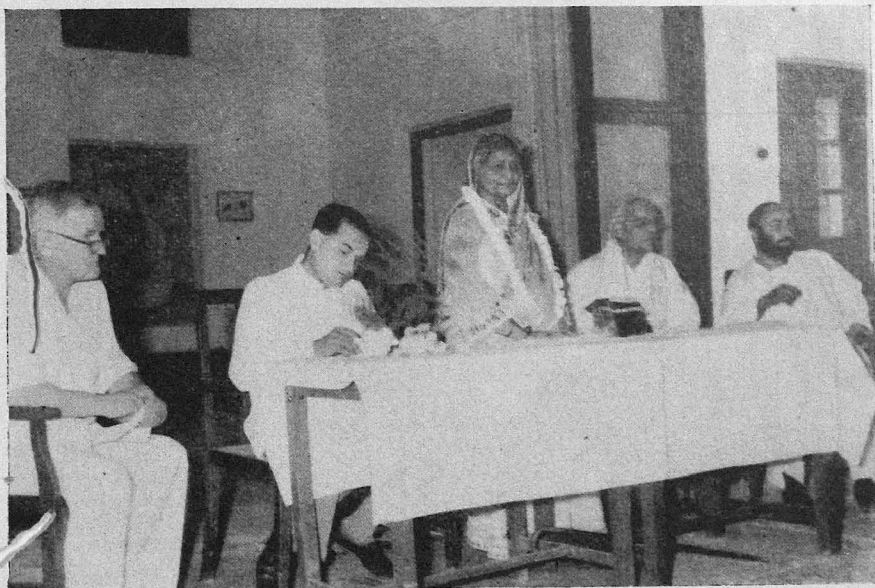


Dr. Zakir Husain at the Art Exhibition 1963

DISTINGUISHED VISITORS



Sir C. P. Ramaswamy Aiyar inaugurating the Exhibition 1961



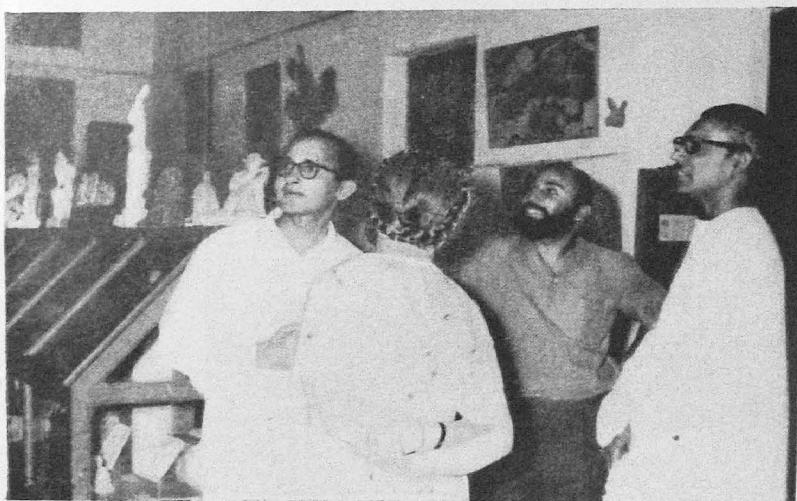
Begum Hamid Ali presiding over Poet Tagore's Art Exhibition
organised by the Art School—1957



Shrimati Vijaya Laxmi Pandit
looking at the boys' work
1967



Sir Paul Gore-Booth,
The British High Commissioner,
in the Art School—1964



Shri Prodosh Dasgupta,
Director, National Gallery
of Modern Art,
at the Art School—1957

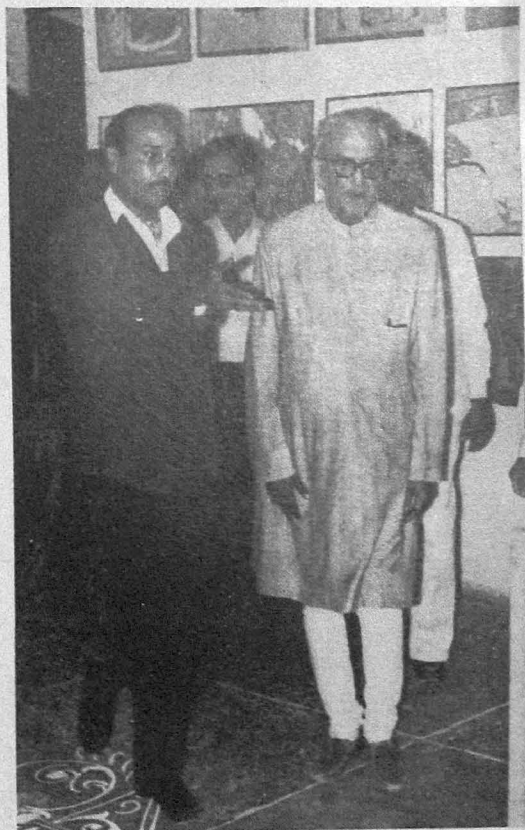
General Srinagesh at the
Art School—1957

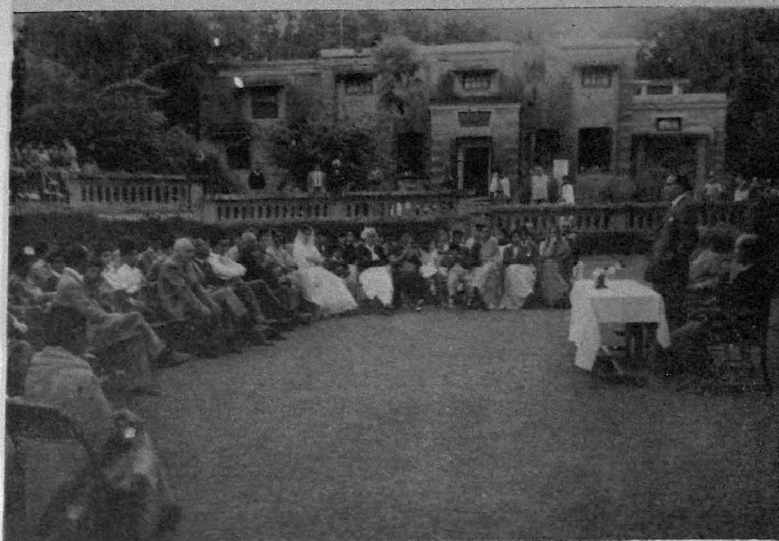


King Husain of Jordan looking
at a Sculpture—1963



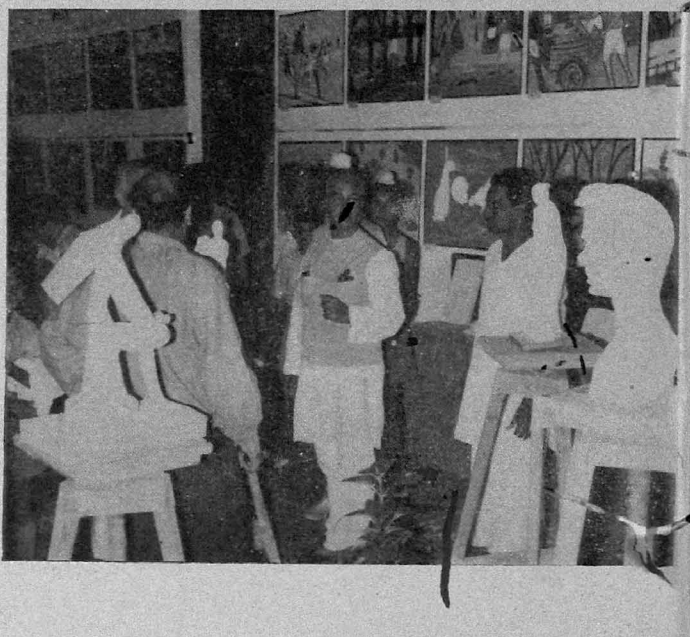
Mr. M. C. Chagla going
round the Exhibition—1965



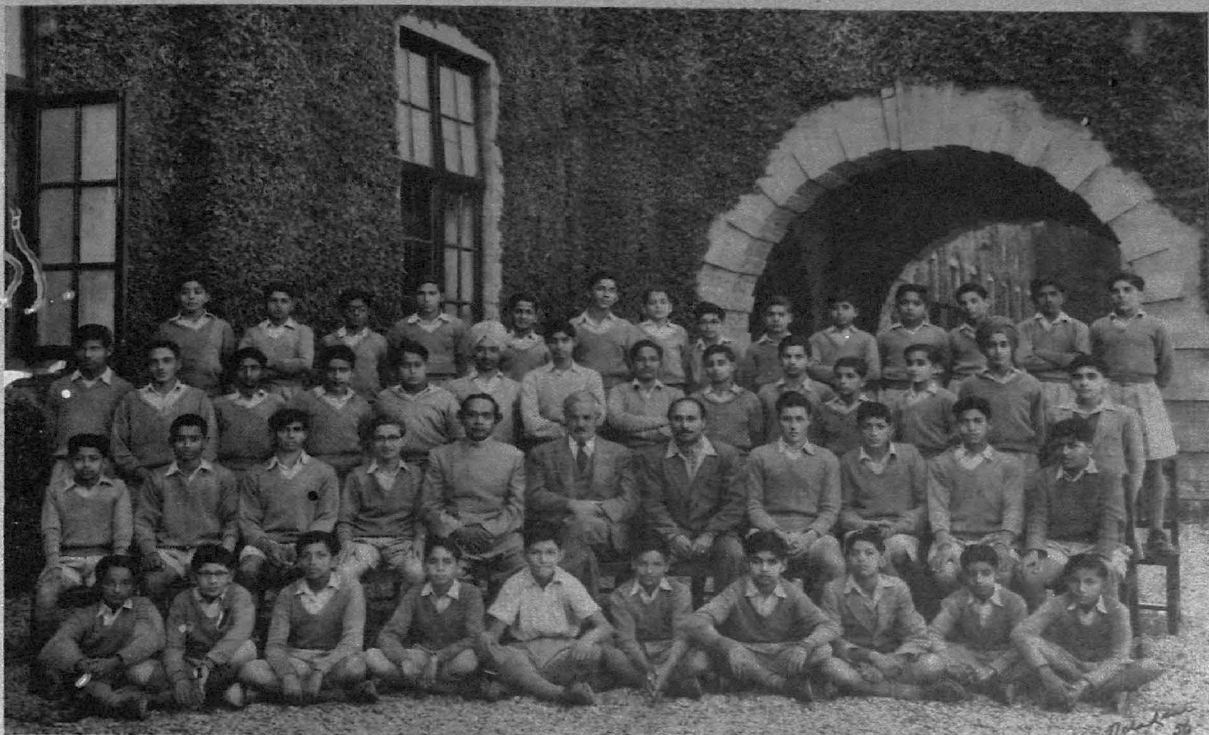


Shri Bhabesh Sanyal, Secretary of Lalit Kala Akademi delivering his inaugural speech of the Annual Art Exhibition—1962

Dr. Mulk Raj Anand at the Annual Art Exhibition—1964



Mr. Richard Bartholomew at the Art Symposium—1965



ART SOCIETY—1956

Boys painting Murals





ART SCHOOL STAFF

Ina Mitra with her
Batik Works



Nikhil Biswas & his
portrait of Ram Lal

Ramlall

Joined the Doon School as a ground mali in the year 1942 and then he was transferred to the Art School in 1946. Since then he has given faithful service. By his long association with the Art School he has not only developed an aesthetic sense but also learned the names of the colours and the art of blending them. He keeps the Art School in good order and also looks after the framing and display of paintings with neatness and enthusiasm.

Mool Chand

Joined as a potter in the year 1944 and since then he has been serving the Art School efficiently.

Several thousand pots must have been moulded under his eye. It is a great joy to see the younger boys making their pots under the benevolent guidance of smiling Mool Chand.



PAINTING



BATIK

ART SCHOOL ACTIVITIES



SCULPTURE



POTTERY

CLAY MODELLING



PLASTER OF PARIS



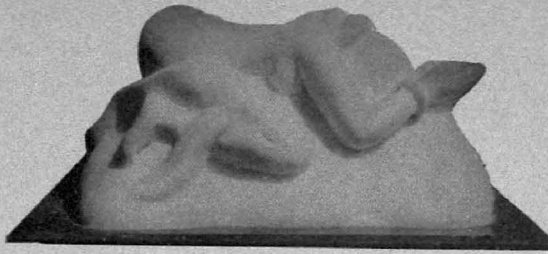
DESIGNING POTS



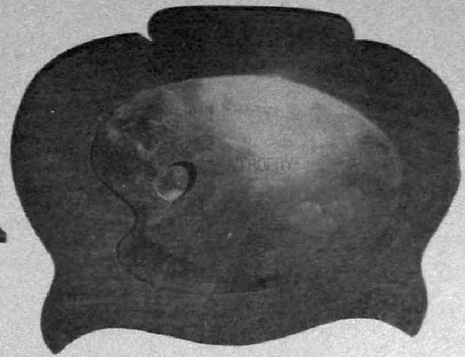
TEHMINA SALIM ALI PRIZE AND TROPHIES



BONOLATA DAS TROPHY



GULAB SINGH
MEMORIAL TROPHY



SUSHMA SHARMA
MEMORIAL TROPHY

The Tehmina Salim Ali prize was donated by Mr. Salim Ali in memory of his wife. Mr. Salim Ali is an anthropologist and a good friend of our school. The prize has a value of Rs. 30/- to be given either in cash or in the form of books along with the Bonolata Das Challenge Trophy. This Trophy was very kindly donated by Mrs. Sushila Das in memory of the wife of our Founder, Mr. S. R. Das.

In addition to the Best Artist's prize we have introduced two more Trophies, one given to the best sculptor in memory of Shri Gulab Singh, our former Stone-Carver, who died in 1958; the other is the Sushma Sharma Memorial Trophy, donated by Shri and Shrimati B. S. Sharma in memory of their daughter, Sushma, who died at an early age and was a budding artist. This Trophy was given originally for the best artist in the girls' Section and later on changed into an award for the best piece of work in the Craft Section.

**TEHMINA SALIM ALI MEMORIAL PRIZE
FOR THE BEST ARTIST OF THE YEAR**

1938	Ajit K. Ray	1954	Nripendra Singh
1939	Ghulam Jilani Khan	1955	Jai Shankar Kala & B. N. Roy
1940	P. K. Senapati	1956	Jai Shankar Kala
1941	Ravi Sen	1957	Jai Shankar Kala
1942	Jayant Sinhji	1958	Jyoti Sahi
1943	Ghulam Jilani Khan	1959	Jyoti Sahi
1944	Jayakant Pattami	1960	Vivan Sundaram
1945	Not Awarded	1961	Amītava Bose
1946	Gapuli Jadav	1962	Rommel Varma
1947	Hamid Husain	1963	Robin Jind
1948	Murad Chowdhry	1964	Jamshed Masani
1949	Inam Chowdhry	1965	Rajeev Vohra
1950	Murad Chowdhry	1966	Jamshed K. Mody
1951	Murad Chowdhry & Bishwajit Chaudhury	1967	Jamshed K. Mody
1952	Bishwajit Chaudhury	1968	Shunil Rawley
1953	V. Raman	1969	Umaraman

Gulab Singh Memorial Trophy For the Best Sculptor

1959	Ramesh Kanta	1965	Ajai Berkhney
1960	Ashok Bajaj	1966	Aditya Nigam
1961	Raman Virmani	1967	Homi Aibara
1962	Anil Bajaj	1968	Mantaj Singh
1963	Arvind Virmani	1969	Sanjiv Kapur and Anil Advani
1964	Nirbhoy Pal		

**SHUSHMA SHARMA MEMORIAL TROPHY FOR
THE BEST PIECE IN THE CRAFT SECTION**

1968	Avinash Bishnoi	1969	Raman Deo Singh
------	-----------------	------	-----------------



WAJAHAT HABIBULLAH
1956-1961

At School

He was keen and prolific painter. His subject matter ranged from horses to beautiful women. His drawings in both subjects were marked by their accuracy.

Now he is in the Administrative Service but still occasionally he sits down with paints and brushes.

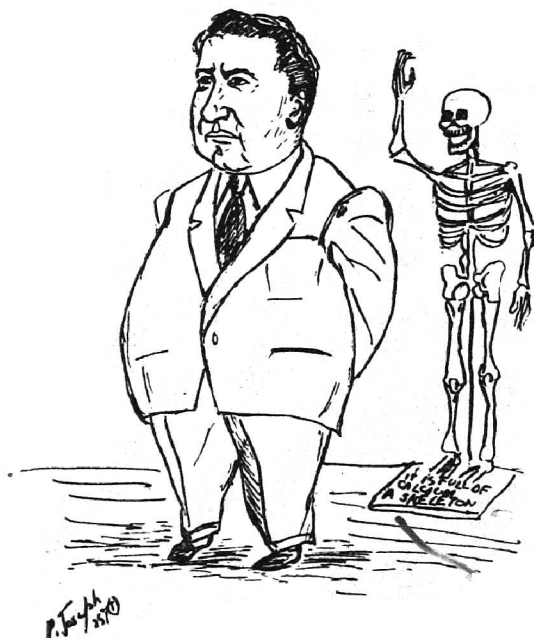


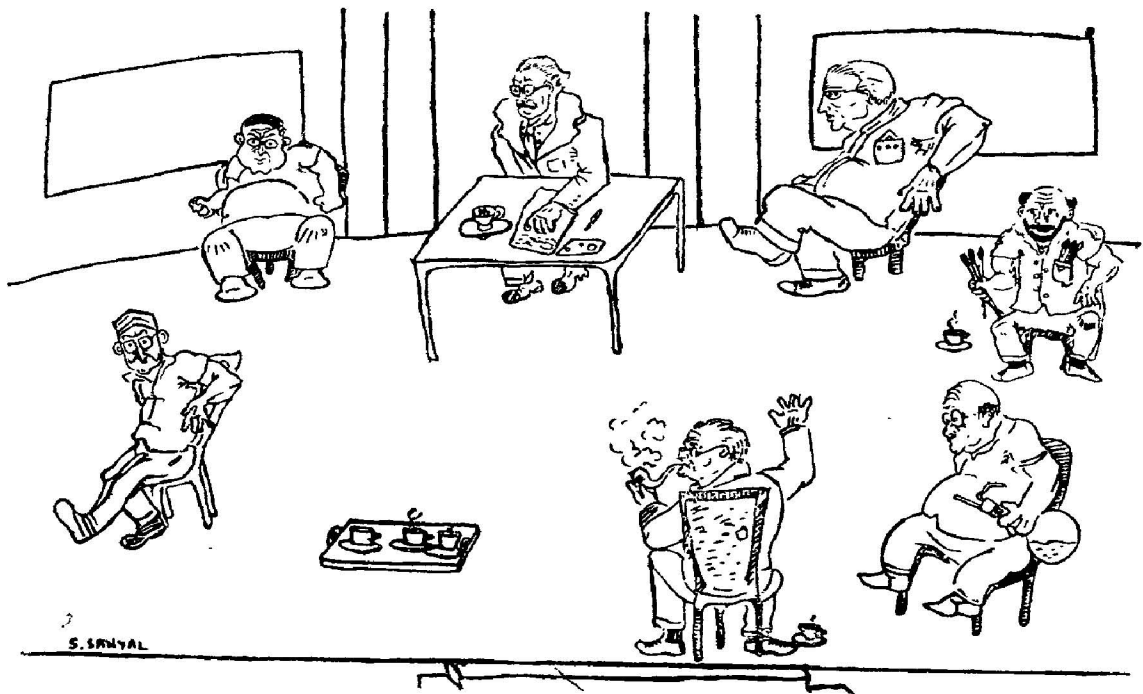


PRAKASH JOSEPH

1954-1959

At School His sense of humour and drawings combined to give us the impression that one day he would become a great cartoonist. His figurative work bore the mark of good draughtsmanship. He executed a series of clever cartoons on the masters of the school. His drawings were so good, thoughtful and expressive of his subjects that he received congratulations from many, and at the same time his relations with some others nearly broke. He did keep up his hobby and contributed regularly to his college magazine where he earned good reputation.





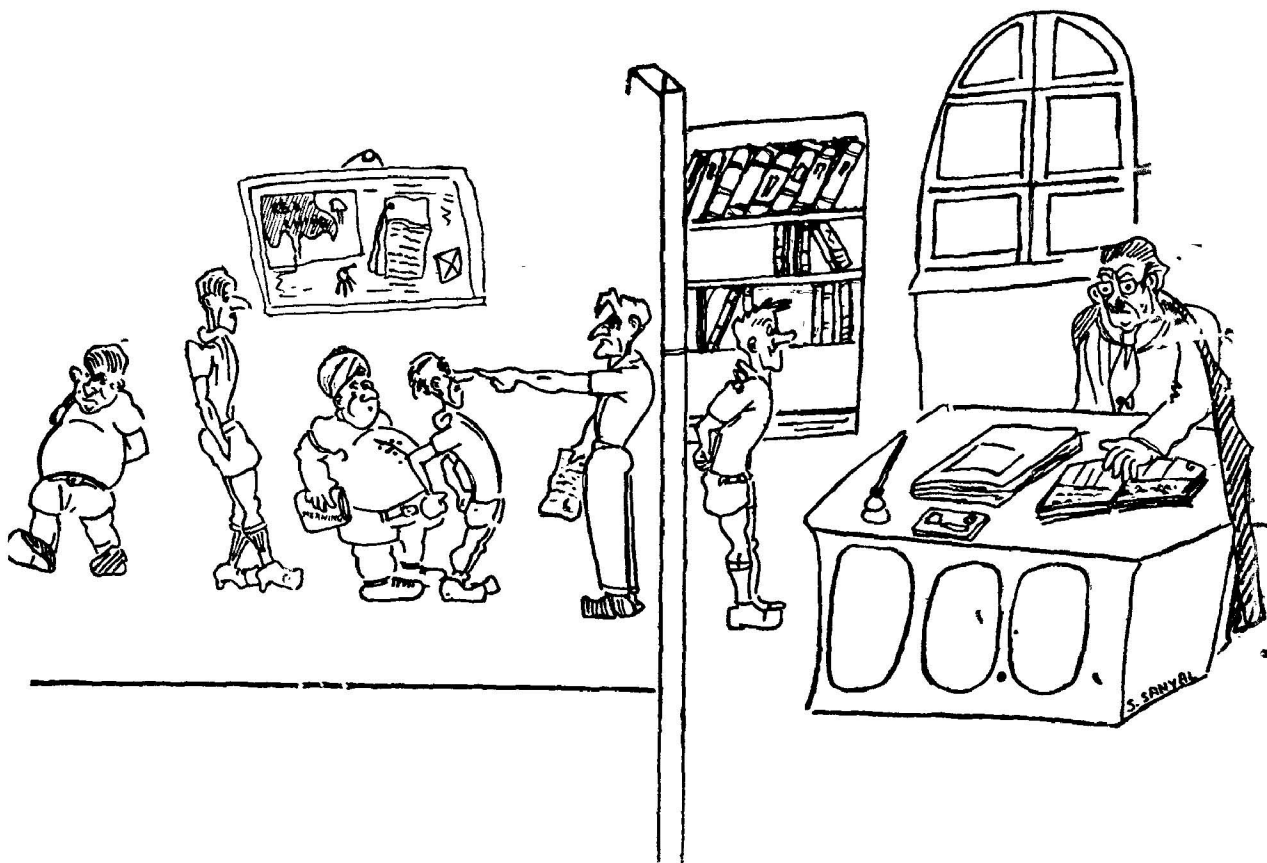
CHAMBERS

SUBARNA SANYAL

1958-1962

At School

He is a born cartoonist with a style altogether different from that of Prakash Joseph's. His subject matter ranges from animals to human beings. Those who have seen his cartoons on animals can not easily forget him. In fact they were very refreshing and thought provoking. He was so quick at it and his pen flowed so accurately that within a short time of listening to the narration of an incident he would execute a brilliant humourous scene. It was a joy to see the expression of his animals sometimes in an angry mood sometimes laughing and sometimes in tears. We all felt that if he had continued in this field of art he could have perhaps become one of the formost cartoonists of the world.



HEADMASTERS BILL





MAHAJIT JHALA

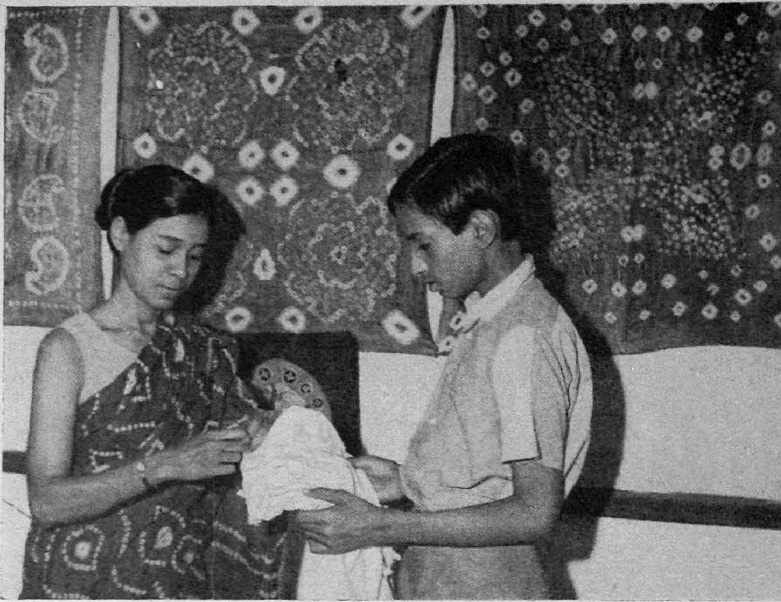
1958-1964

They made up a good team and visited the art school regularly. Mahajit showed his talent in finding new patterns in his painting by using only a few colours. Patnaik was exceedingly good at imaginative figurative drawings. Later on they teamed up again and settled in starting perhaps for the first Boutique shop called Psycadelli in New Delhi at the Inter Continental Hotel. They not only created a sensation in a short time with their new designs are also being exported.

NAVEEN PATNAIK

1959-1963





KRISHNANDAN

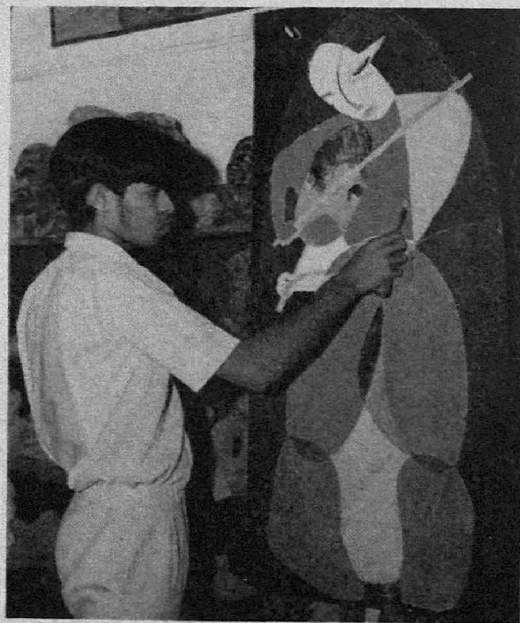


VIVEK PRASAD

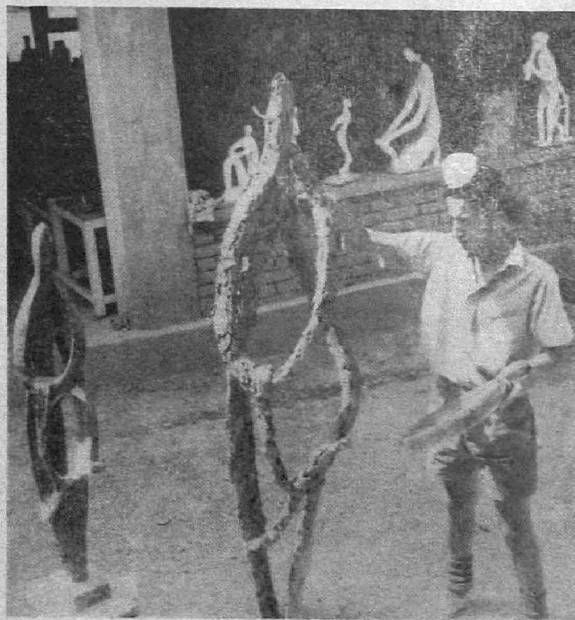


PRAVEEN ANAND

SANJEEV BEHARI



UMARA MAN



MANTAJ SINGH



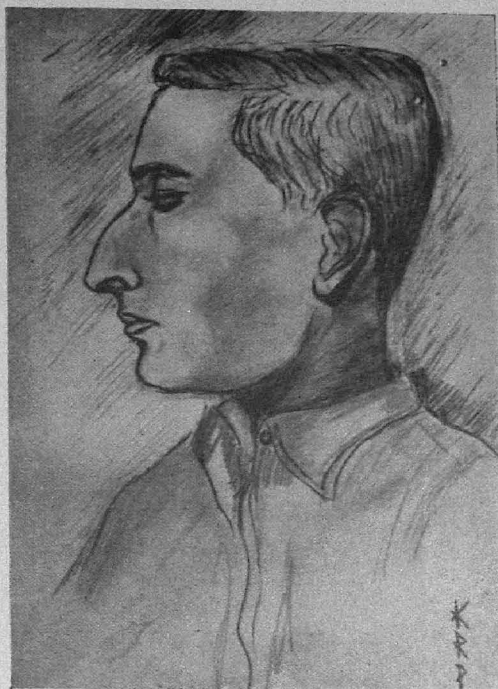
Barun Basu—1952 - 1960

Kuldip Siva—1960 - 1966

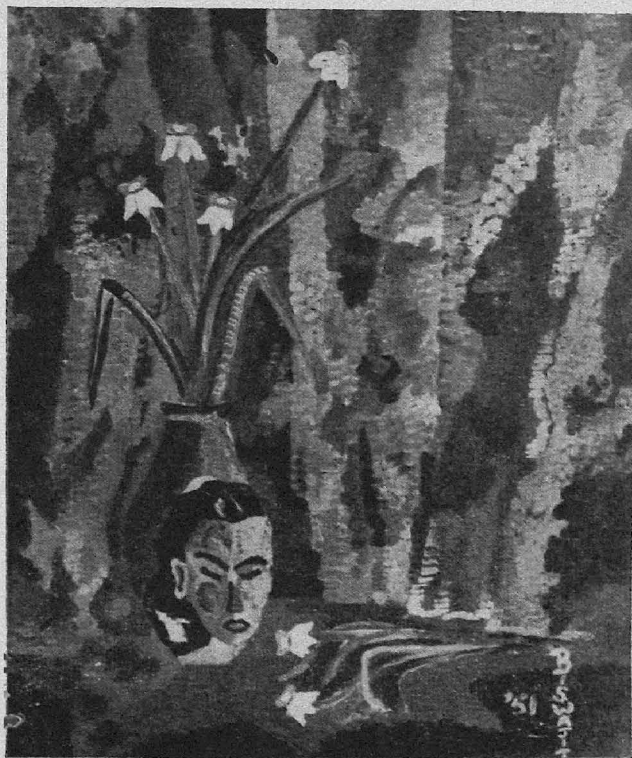




Vikram Seth—1963 - 1968



K. R. Palta—1956 - 1962



Bishwajit Chowdhury
(Winner of Tehmina Salin Ali
Prize in 1951 and 1952)



B. M. Ghorpade—1941 - 1946

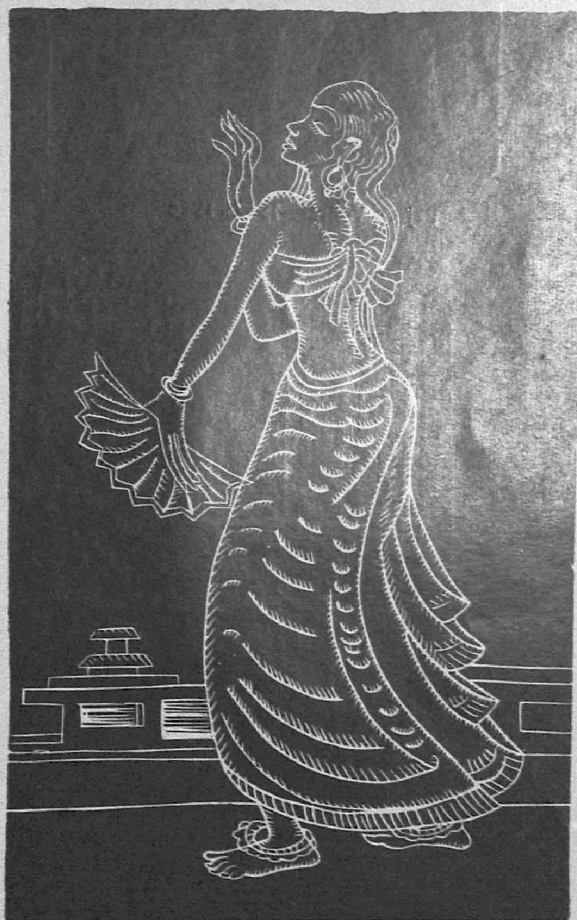


Md. Wasi Saigol—1941 - 1945



J. Dalal—1942 - 1946

J. Dalal—1942 - 1946





Rajeev Vohra—1962 - 1966



Chandra Singh—1966



Sekhar Das—1960 - 1964

ACKNOWLEDGEMENTS

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Thanks are of course due to the Artists, for it is their achievement which has made this publication possible.

And to those whose names could not be mentioned through inadvertence or otherwise, apology is also due.

—RATHIN MITRA

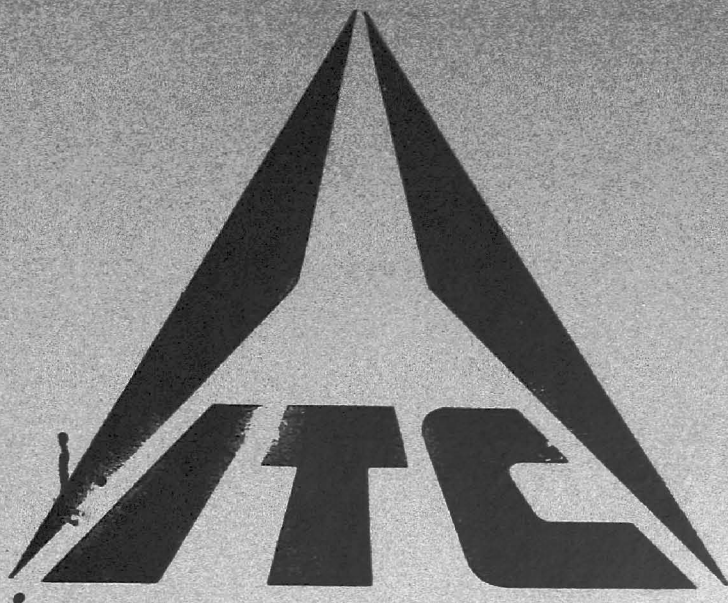
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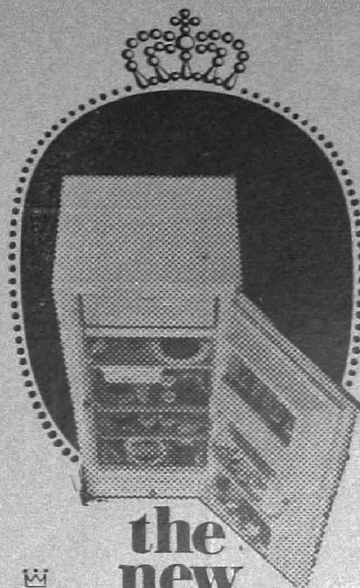
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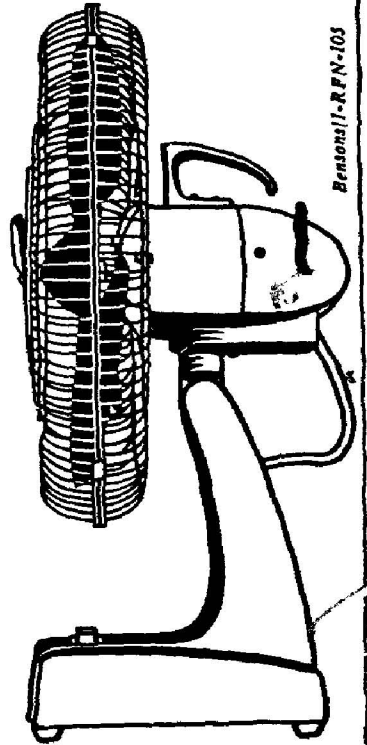
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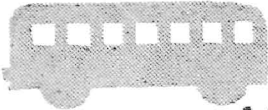
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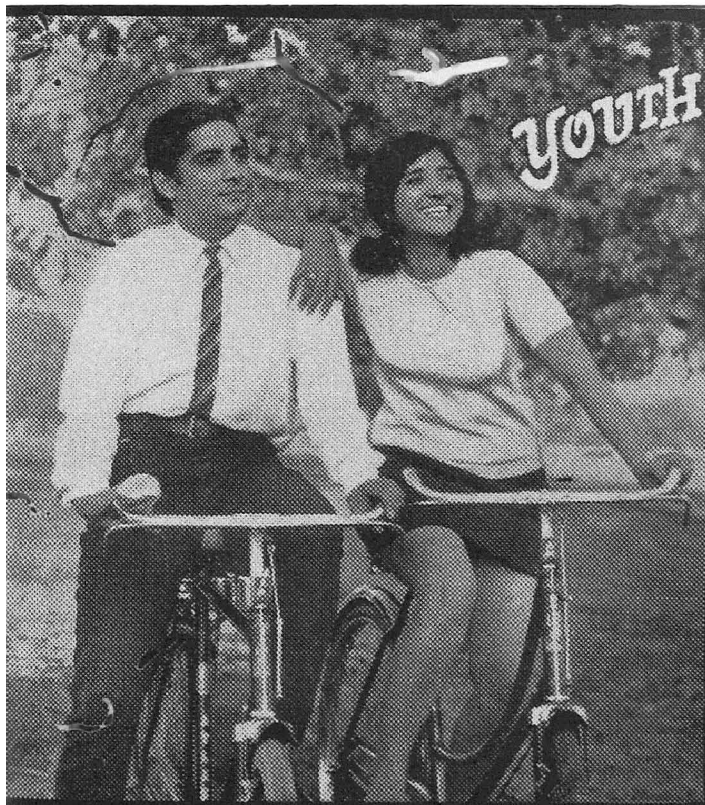
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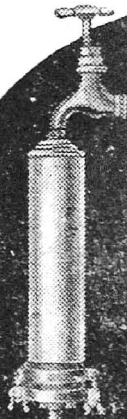
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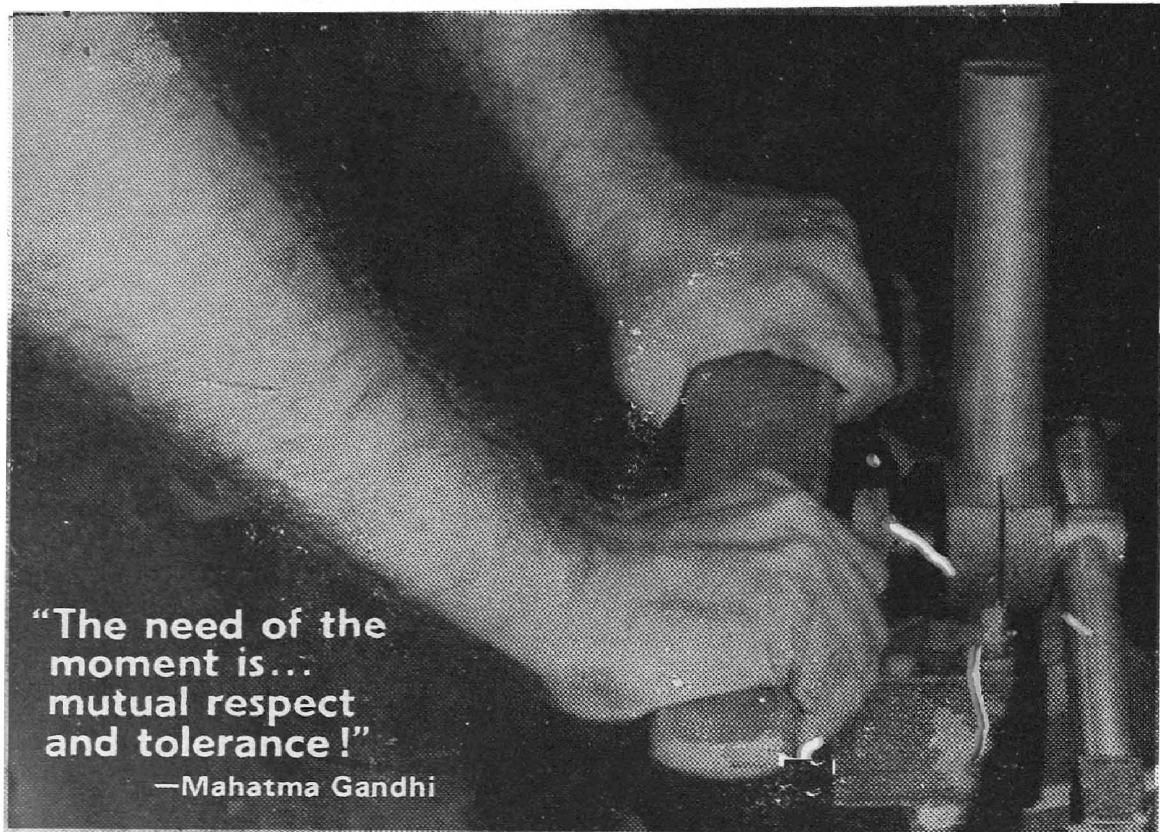
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